

David LÓPEZ

Óyeme como quien oye llover.

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Para quinteto mixto:

Flauta, clarinete, piano, violín y violoncello.

Óyeme como quien oye llover,
ni atenta ni distraída,
pasos leves, llovizna,
agua que es aire, aire que es tiempo,
el día no acaba de irse,
la noche no llega todavía,
figuraciones de la niebla
al doblar la esquina,
figuraciones del tiempo
en el recodo de esta pausa,
óyeme como quien oye llover,
sin oírme, oyendo lo que digo
con los ojos abiertos hacia adentro,
dormida con los cinco sentidos despiertos,
llueve, pasos leves, rumor de sílabas,
aire y agua, palabras que no pesan:
lo que fuimos y somos,
los días y los años, este instante,
tiempo sin peso, pesadumbre enorme,
óyeme como quien oye llover,
relumbra el asfalto húmedo,
el vaho se levanta y camina,
la noche se abre y me mira,
eres tú y tu talle de vaho,
tú y tu cara de noche,
tú y tu pelo, lento relámpago,
cruzas la calle y entras en mi frente,
pasos de agua sobre mis párpados,
óyeme como quien oye llover,
el asfalto relumbra, tú cruzas la calle,
es la niebla errante en la noche,
como quien oye llover
es la noche dormida en tu cama,
es el oleaje de tu respiración,
tus dedos de agua mojan mi frente,
tus dedos de llama queman mis ojos,
tus dedos de aire abren los párpados del tiempo,
manar de apariciones y resurrecciones,
óyeme como quien oye llover,
pasan los años, regresan los instantes,
¿oyes tus pasos en el cuarto vecino?
no aquí ni allá: los oyes
en otro tiempo que es ahora mismo,
oye los pasos del tiempo
inventor de lugares sin peso ni sitio,
oye la lluvia correr por la terraza,
la noche ya es más noche en la arboleda,
en los follajes ha anidado el rayo,
vago jardín a la deriva
entra, tu sombra cubre esta página.

Octavio Paz.

Óyeme como quien oye llover

Partitura en notas reales/Score in real notes

David López

Adagio espressivo ♩ = 55-65

Fl.

Cl (Bb).

Vn.

Vc.

Keyclick

frull. 5

Col legno (gettato)*

pizz.

Col legno

pizz.

8

Keyclick and note

Tongue ram

rit.

arco (Partita 2 Bach)

tenuto

arco sul pont.

pp

* dejar el arco rebotando el tiempo que dure la nota /let the bow bounce throughout the duration of the note.

(ir de sonido natural a eólico, aumentando un poco la presión del aire/
from natural sound to aeolian, increasing a little the air pressure)

13

pp *f* *pp* *p*

senza vib.

mf *mp*

col legno tratto

pizz.

p *mf*

18

cantado/sung
pp

col legno

mf *f* *p* *f* *mf* *f*

arco pizz. arco pizz. pizz. arco pizz. arco pizz.

f *p*

23

p

(slap sin altura/toneless slap)

(slap con altura/slap with written pitch)

p

mp

pizz.
(arpeggio con los 3 dedos libres de la mano derecha alternados/arpeggio alternating 3 fingers of the right hand)

détaché
col legno tratto

arco

pizz.

col legno

26

p

f

sfpp

pizz. (normal)

arco

pp

arco

30

pp *mp* *pp* *ppp* *p* *mp* *ppp* *p*

34

dal niente *p* *mp* *f* *molto vib.* *5*

38

p *f* *6* *6*

Solo.
Libero, a capriccio.

41 **molto accel.** **Tranquilo**

ff **p**

45 **martelé** **accel.** **Tranquilo.**

f **p**

48 **molto accel.** .

mf **f** **ff** **mp**

51 **p** **cresc.**

p **f**

52 **più presto possibile**

p **f**

53 **pizz.** **frotado/ rubbed*** **ord.**

p **f** **ff**

* El frotado se hará con movimiento de muñeca, sosteniendo el arco en posición perpendicular a las cuerdas y ejecutándolo en dirección paralela a las mismas, con mucha presión de arco, logrando un sonido "rasposo"/The rubbed on the strings is achieved through a wrist movement, holding the bow perpendicularly to the strings and rubbing it parallelly to the strings, with overpressure, resulting in a "scratchy" sound.

55

I c. *gliss.* frotado/rubbed ord.

5

3 3

overpressure

57

molto rall.
→ sul pont. → on the bridge

f *ff*

60

Lento ♩ = 46-58

pp *gliss.* *p* 3 3

pp *frull.* *p*

Lento ♩ = 46-58

pp (sempre) 3 3

sempre sulla III c.

p

[illegible]

65

frull. 3 gliss. frull. gliss. *pp*

frull. 3 frull. 3 frull. 3 frull. 3 *pp*

3 3 3 3

mf

8 68

frull. 3 frull. 3 gliss. gliss. 3 frull. 3

3 frull. 3 frull.

p *mp*

3 3 3

p

Whistle Tones (W. T.)

70

frull. 3 frull. 3 3 3 3 3 3 3 3

p *pp*

3 frull. 3 frull. 3 frull. 3

pp *mp*

3 3 3

mp

col legno

(III c.)

73

gliss.

mf

al niente

mf

al niente

76

mf

p

col legno tratto

(battuto) tratto

10

80

3

6

arco

f

p

3

senza vib.

84

p 3

arco
sul tasto

3

pp

molto vib.

f

p

88

frull. *f*

frull. *f*

p *f*

sull III *p*

mp 3

nat. *mf*

f 5 5

91

$\text{♩} = 60$
2"

3 *p* *f*

p 3 *f*

martelè $\text{♩} = 60$ col legno

6 *f* arco

sul pont

to overpressure

94

Fl. syllable + sound frull aeolian jet whistle (JW) J. W. W. T. *p*

fa! *f* zu *p* *f*

Cl(Bb.) *p*

Vn. col legno *p* on the bridge *pp* *mf*

blow *mf*

Vc. ord. *p* *mf* hand slap (tambora)



-Soplar hacia el puente/blow towards the bridge



-Soplar hacia el hueco en forma de "F" del violín/blow into the "F" hole of the violin.

* En caso de encontrarse una flecha, se soplará hacia la parte que indique el inicio de la flecha y se dirigirá el aire hacia la parte que indique la cabeza de la flecha. La grafía de la nota con una línea atravesada es sólo para la referencia de la duración del aire. The violinist should blow into the spot indicated at the arrow tale and direct the air to the spot indicated at the arrow head. The noteheads with a diagonal line are used only as a duration reference.

(W.T.)

97

frull. frull.

mf *f* fa! zu

sul pont.

(blow) (blow)

pp *f*

flautato

99

Slap tongue J.W. J.W. frull.

molto sul pont. on the bridge sul pont.

3

f

2 → 2 → 2 2

nat. *ff*

martelé

5

II III grotesque vib. II

f

102

pp 3

pp

arco

pizz.

3

5

p

f

mp

f

sempre sulla II c.

molto vib.

quasi grotesque trem.

f

[illegible]

107 15

Measures 107-111 of a musical score. The system consists of four staves. The top staff is a vocal line with lyrics 'za' and '15'. It features a melodic line with triplets, a fermata, and dynamic markings *p* and *mp*. The second staff is a piano accompaniment with triplets and a 'frull.' (trill) marking. The third and fourth staves are a grand staff with five-note runs marked with '5' and a bass line with sustained chords.

109

Measures 109-113 of a musical score. The system consists of four staves. The top staff is a vocal line with lyrics 'fa' and 'zu'. It features a melodic line with triplets, a fermata, and dynamic markings *mp*, *pp*, and *f*. The second staff is a piano accompaniment with triplets and a 'frull.' (trill) marking. The third and fourth staves are a grand staff with five-note runs marked with '5' and a bass line with sustained chords.

111

frull. fa

pp *mf*

113

accel.

J. W.

mf

za

3

3

3

ord. → sul pont. → ord.

f

gliss.

115

frull.

f

mf

gliss.

p

overpressure

overpressure

pp

f

117

$\text{♩} = 100$

J. W.

p subito

$\text{♩} = 100$

ff

tambora 3

3

3

3

119 *J. W.*

f *frull.*

arco: overpressure

ff

3

5 5 5 5

121

arco: overpressure

cresc.

3

5 5 5 5 5 5 5

The musical score is divided into two systems. The first system covers measures 123 to 124, and the second system covers measures 125 to 126.

System 1 (Measures 123-124):

- Violins (Vn.):** Measure 123 features a series of sixteenth notes, followed by a full rest in measure 124. A *frull.* (trill) is indicated above the staff in measure 124.
- Violas (Vc.):** Similar to the violins, with a series of sixteenth notes in measure 123 and a full rest in measure 124.
- Cello (Cello):** Similar to the violins, with a series of sixteenth notes in measure 123 and a full rest in measure 124.
- Double Bass (Cb.):** Similar to the violins, with a series of sixteenth notes in measure 123 and a full rest in measure 124.
- Flute (Fl.):** Full rest in both measures.
- Clarinet (Cl.):** Full rest in both measures.
- Piano (Pf.):** Measure 123 features a series of sixteenth notes, followed by a full rest in measure 124. A *frull.* (trill) is indicated above the staff in measure 124.
- Violins (Vn.):** Measure 123 features a series of sixteenth notes, followed by a full rest in measure 124. A *frull.* (trill) is indicated above the staff in measure 124.
- Violas (Vc.):** Similar to the violins, with a series of sixteenth notes in measure 123 and a full rest in measure 124.
- Cello (Cello):** Similar to the violins, with a series of sixteenth notes in measure 123 and a full rest in measure 124.
- Double Bass (Cb.):** Similar to the violins, with a series of sixteenth notes in measure 123 and a full rest in measure 124.

System 2 (Measures 125-126):

- Violins (Vn.):** Measure 125 features a series of sixteenth notes, followed by a full rest in measure 126. A *frull.* (trill) is indicated above the staff in measure 126.
- Violas (Vc.):** Similar to the violins, with a series of sixteenth notes in measure 125 and a full rest in measure 126.
- Cello (Cello):** Similar to the violins, with a series of sixteenth notes in measure 125 and a full rest in measure 126.
- Double Bass (Cb.):** Similar to the violins, with a series of sixteenth notes in measure 125 and a full rest in measure 126.
- Flute (Fl.):** Full rest in both measures.
- Clarinet (Cl.):** Full rest in both measures.
- Piano (Pf.):** Measure 125 features a series of sixteenth notes, followed by a full rest in measure 126. A *frull.* (trill) is indicated above the staff in measure 126.
- Violins (Vn.):** Measure 125 features a series of sixteenth notes, followed by a full rest in measure 126. A *frull.* (trill) is indicated above the staff in measure 126.
- Violas (Vc.):** Similar to the violins, with a series of sixteenth notes in measure 125 and a full rest in measure 126.
- Cello (Cello):** Similar to the violins, with a series of sixteenth notes in measure 125 and a full rest in measure 126.
- Double Bass (Cb.):** Similar to the violins, with a series of sixteenth notes in measure 125 and a full rest in measure 126.

Nota: El pianista permanecerá fuera del escenario durante toda la primera parte de la pieza, ensayando el tiempo que le toma llegar al piano para comenzar a tocar a su entrada./Pianist should remain offstage throughout the first part of the piece, and should rehearse the time that takes him/her to reach the piano and start playing his part.

129

rall.

Ped.

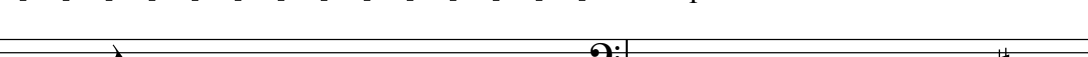
ff

** 3/4*

131 Enérgico. accel. - - -

The musical score for measures 131 and 132 is shown. Measure 131 is marked 'mp' and 'f'. Measure 132 is marked 'Red.'.

135 - - - - - a capriccio



mf
cresc.

5 6

3 3

137

3

3

138 *rall.*

Ped. *

139

Fl.

Cl.

Pf.

Vn.

Vc.

ff

p

f

f *p*

f *p*

f *p*

overpressure → ord.

Ped. *

Ped. *

141

f

as fast as possible *f*

f

143

f

f

145

Measures 145-146 of a musical score. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 145 and 146 feature a melodic line in the Violin I and II parts, starting with a half note G#4 and a quarter note A#4, followed by a half note Bb4 and a quarter note A#4. The Viola and Cello/Double Bass parts play a rhythmic pattern of eighth notes: G#3, A#3, Bb3, A#3, G#3, A#3, Bb3, A#3. The dynamic marking *f* (forte) is present in measures 145 and 146.

147

Measures 147-148 of a musical score. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measures 147 and 148 feature a melodic line in the Violin I and II parts, starting with a half note G#4 and a quarter note A#4, followed by a half note Bb4 and a quarter note A#4. The Viola and Cello/Double Bass parts play a rhythmic pattern of eighth notes: G#3, A#3, Bb3, A#3, G#3, A#3, Bb3, A#3. The dynamic marking *f* (forte) is present in measures 147 and 148. The word *arco* is written above the Violin I part in measure 148.

148

arco
f

149

accel.

pizz. accel.

151 $\text{♩} = 120-140$

ff *frull.*

ff *Arrebatado*

$\text{♩} = 120-140$ *pizz.*

ff *pizz.*

155

This musical score shows measures 155 and 156. The system consists of five staves. The top two staves are grand staves (treble and bass clef) with a brace on the left. The middle two staves are also grand staves (treble and bass clef) with a brace on the left. The bottom staff is a single bass staff. In measure 155, the top two staves have whole rests. The middle two staves have a complex chordal texture with many beamed notes and accidentals (sharps and naturals). The bottom staff has a single bass note. In measure 156, the top two staves have whole rests. The middle two staves have a complex chordal texture with many beamed notes and accidentals (sharps and naturals). The bottom staff has a single bass note.

157

ff

ff As fast as possible

mf

f

9

9

9

9

159

sim.

9

9

9

160

This musical score page contains measures 160, 161, and 162. The notation is arranged in four systems, each with two staves. The first system (measures 160-161) features a piano part on the left staff and a violin/cello part on the right staff. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. The violin/cello part has whole rests in measure 160 and enters in measure 161 with a descending eighth-note scale. The second system (measure 162) continues the piano accompaniment. The violin/cello part has a whole rest in measure 162. The third system (measures 160-161) features a piano part on the left staff and a violin/cello part on the right staff. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. The violin/cello part has a whole rest in measure 160 and enters in measure 161 with a descending eighth-note scale. The fourth system (measure 162) continues the piano accompaniment. The violin/cello part has a whole rest in measure 162. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like *mp*.

162

solo

ad libitum.
166 Rolón, Conc. p. piano

p

167

Measures 167 and 168 of a piano piece. Measure 167 features a complex chordal texture in the right hand, with a large slur encompassing the first two-thirds of the measure. The third part of the measure contains a triplet of eighth notes. Measure 168 continues this texture, also featuring a triplet of eighth notes. The bass line is mostly silent, with a few notes in measure 168.

168

Measures 168 and 169. Measure 168 shows a continuation of the complex chordal texture with triplets. Measure 169 begins with a similar texture, but the right hand moves to a more active, flowing pattern of eighth notes in the latter half of the measure. The bass line remains mostly silent.

169

Measures 169 and 170. Measure 169 continues the complex chordal texture with triplets. Measure 170 features a more active right hand with eighth notes, marked with a forte (*ff*) dynamic. The bass line is mostly silent. The text "non legato" is written below the staff.

171

Measures 171 and 172. Measure 171 features a complex chordal texture with a large slur. The right hand has a triplet of eighth notes. Measure 172 continues this texture, also featuring a triplet of eighth notes. The bass line is mostly silent. The text "*p*" (piano) is written below the staff.

172

Measures 172 and 173. Measure 172 shows a continuation of the complex chordal texture with triplets. Measure 173 features a more active right hand with eighth notes, marked with a forte (*ff*) dynamic. The bass line is mostly silent.

30 173

174

non legato ***ff***

Ped.

176

Largo meditativo $\text{♩} = 50$

glissando rápido sobre las cuerdas/fast gliss over the strings.

lasciar vibrare

cantabile, dolce

f ***ff*** ***p***

Ped. *release pedal*

Largo meditativo $\text{♩} = 50$

179

mp

pp *espressivo detachè*

espressivo flautato detachè sul pont.

183

cantabile

voice

cantabile

sul II

187

Nostálgico, como de lejos/nostalgic, as in the distance.

p

Red.

190

ppp